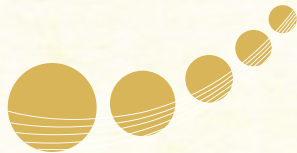




*25th  
Anniversary!*



MANUKAU SYMPHONY  
orchestra  
*'...a very special spirit'*



*Then*



*Now*



## *Manukau Symphony Orchestra* *25th Fireworks!*

The MANUKAU SYMPHONY ORCHESTRA MSO has delighted music lovers of Manukau and the wider Auckland region, as well as those further afield in Hamilton, Coromandel, Orewa and more, for 25 years. We are very proud to have brought the joy of 'classical' music to thousands of people over this time. Since performing at the official opening of the Vodafone Events Centre, Manukau, in 2005, the MSO has been 'in residence' at the venue and regards this as its home.

Established in 1993 by Manukau City Councillor, Keith Hyland, Terry Spragg and an Inaugural Committee, with Uwe Grodd as its Music Director, the orchestra has established a reputation for excellence, conveyed by its passion, enthusiasm and commitment to spreading the enjoyment of music throughout its community. Its unique mix of community, youth and professional musicians provides an enviable mentoring base for all the orchestra's players.

Our thanks and appreciation must go to the former Manukau City Council which, from our foundation, supported us well with rehearsal and meeting spaces plus annual financial assistance. At the time of our establishment, 1993, Manukau City was the 2nd largest city in New Zealand after Christchurch, and the Manukau City Council recognised the benefits and prestige that arose from having its own Civic Symphony Orchestra. Sir Barry Curtis, Mayor of Manukau City, remained the MSO's Patron for many years.

Tonight we celebrate these 25 years with a momentous programme of music by the great composers Handel, Bach, Rachmaninov and Tchaikovsky. We also reflect on our successes and the people who have enabled us to reach this important anniversary.

We acknowledge the conductors, soloists, choirs, schools and collaborators who have inspired us to reach great heights - all of whom have enchanted and awed both orchestra and audience with their skill, expertise and musicianship over and over again.

We welcome you to this special anniversary occasion and wish you a most enjoyable evening of memories and wonderful music. This Souvenir Programme, with its photographic history, may serve to remind you of the amazing and treasured asset that you have, here, in our Community in Auckland South and East.

## 25 Years of Service

We acknowledge those who have served our orchestra for 25 Years:

Uwe Grodd	Founder, Music Director and Conductor
Terry Spragg	Founder and Co-ordinator
Anne Esterman	Violin, Musician & Administrator
John Jensen	Horn, Musician
Loata Mahe	Violin, Musician
Ellen Skinner	Violin, Musician
Ella & Jim Donald	Supporters

## Over 20 Years of Service

We acknowledge those who have served our orchestra for over 20 Years:

Jane Wright	Concert Master & Violin Leader
Godfrey Hansen	Violin, Musician
Eleanor James	Cello, Musician
Barbara Jackson	Viola, Musician
Judith Ling	Violin, Musician
Andrea McCracken	Cello, Musician
Peter Wedde	Viola, Musician
Susan Wedde	Viola, Musician

## New Zealand Composers

We acknowledge the New Zealand composers we have worked with over the years:

Ahukaramu Charles Royal, Dorothy Buchanan, Claire Cowan, Eve de Castro Robinson, Gareth Farr, David Graham Taylor, David Hamilton, Leonie Holmes, Philip Norman, John Rimmer, Anthony Ritchie, Robyn Toan

## Conductors

We acknowledge the Conductors we have worked with over the 25 years

Uwe Grodd, Opeloge Ah Sam, Miguel Harth-Bedoya, Timothy Carpenter, Brecon Carter, Owen Clarke, Rupert D'Cruze, Murray Khouri, Grant Langdon, Elizabeth Lau Tianyi Lu, Eliano Mattiozzi-Petralia, Ivan Meylemans, Rita Paczian, Eckehard Stier, Marc Taddei, James Tennant, Kenneth Young, Peter Watts

## Collaborations

We acknowledge the collaborations we have shared over the years

Auckland Choral, Auckland Philharmonia Orchestra, East Auckland Performing Arts, New Zealand Symphony Orchestra, South Auckland Choral, Music Association of Auckland MAA, Valley Voices Choir, Saxcess Saxophone Ensemble, Tianjin Drama and Dance Opera House China, Kicks, School Choirs

## Soloists

We acknowledge the many Soloists we have worked with over the years, including Miranda Adams (violin), Pelham Andrews (bass), Liliya Arefyeva (cello), Dimitri Atanasov (violin), Morag Atchison (soprano), Andrew Beer (violin), Rachel Brand (violin), Simeon Broom (violin), Rhonda Browne (mezzo-soprano), Liliya Carpinelli (soprano), Christine Chang (flute), John Chen (piano), Daphne Collins (soprano), Max Cryer (narrator), Stephen De Pledge (piano), Shaun Dixon (tenor), Uwe Grodd (flute), David Griffiths (baritone), Bede Hanley (oboe), Michael Houstoun (piano), Christopher Hinterhuber (piano), Dereck Hill (tenor), Diedre Irons (piano), Andrew Joyce (cello), Yi Jin (harp), Maria Keohane (soprano), Ursula Langmayr (soprano), Elizabeth Marvelly (soprano), Mette Leroy (flute), Chenyin Li (piano), Benedict Lim (violin), Delvan Lin (piano), Melody Lin (flute & piccolo), Loata Mahe (violin), Jennifer Maybee (soprano), Morag McDowell (soprano), Helen Medlyn (mezzo-soprano), Eddie Muli'aumaseali'i (baritone), David Matthews (violin), Matteo Napoli (piano), John Murray (tenor), Gail Nathan (flute), Rebecca Nelson (soprano), Jenny Raven (percussion), Deborah Rawson (saxophone), Emma Richards (horn), Patricia Robertson-Bickers (trumpet), Simone Roggen (violin), Emma Roxburgh (soprano), Martin Rummel (cello), Lenny Sakofsky (percussion), Gina Sanders (soprano), Vadim Simongauz (timpani), Judy Stokes (percussion), Wang Hu Ming, Hayley Westenra (soprano), Alissa Willis (flute), Jane Wright (violin), Patricia Wright (soprano), Zhang Yu Min (soprano), and many more!

## 25th Fireworks!

Saturday 24 November 2018

## Programme

### Overture to Music for the Royal Fireworks

**George Friederich Handel (1685 - 1759)**

*Ouverture - Bourree - La Paix -  
La Rejouissance - Minuet*



George Friederich Handel was born in Halle, Germany, and moved to London in 1712 where he spent the remainder of his life and achieved success, especially as a composer of operas and oratorios. His Music for the Royal Fireworks, arguably the largest in scale of his various purely instrumental works, was written later in his life.

In October of 1748, the Treaty of Aix-la-Chapelle was signed, bringing an end to the War of Austrian Succession, a conflict that was mostly fought between France and England. Handel was commissioned to write accompanying music to the fireworks spectacle by King George II, but was told not to include 'fiddles', only martial instruments. Handel added string parts to the original score a little later.

Music for the Royal Fireworks consists of five movements, commencing with a suitably pompous and ceremonial Overture in the French style: a slow, dotted-rhythm introduction followed by a contrapuntal Allegro. It is by far the longest of the movements and is the single longest instrumental work in Handel's repertoire. The suite continues with a lively Bourée, a quieter movement entitled "La paix," the ebullient "La réjouissance," and a final Minuet. A second Minuet, in D minor, which seems to have been added later, was probably used by the composer as a trio section before a final triumphant return to the main Minuet in D major.



### Keyboard Concerto in D minor BWV 1052

**Johann Sebastian Bach (1685 - 1750)**

*Allegro - Adagio - Allegro*

Bach greatly admired the Italian concerti of Antonio Vivaldi and this crisp, bold and dramatic concerto in a dark minor mode reminds us of the Red-haired Priest while displaying the

brilliant keyboard style so characteristic of Bach. The musical form and texture revolves around the alternation of ritornello (a little returning thematic refrain for the whole string orchestra) and passages featuring the soloist rich with counterpoint that includes up to three voices: strings and the two independent hands of the keyboardist.

The two outer movements are swift allegros framing a more introspective, melancholy adagio in the middle.

It is often said that despite the vastness of Bach's compositions, one can identify most of his pieces by hearing just a few bars. This is because Bach often saturates each of his movements with a distinctive motif, a small melodic and rhythmic section that pervades the music as a kind of micro-texture. This brilliant concerto is a perfect illustration: each of the three movements carries a unique musical fingerprint revealed in the very first bars.

## *Interval*

### **Presentation of Scholarships for 2019**



### *Rhapsody on a Theme of Paganini*

**Sergei Rachmaninov (1873 - 1943)**

Like Brahms and Liszt before him, Rachmaninov had been inspired by a simple tune by the early nineteenth-century violin virtuoso, Niccolò Paganini, who revolutionized violin playing. Many of his compositions were so difficult that initially only he could play them. Even during his life, a legend that he had sold his soul to the devil in exchange for his supernatural abilities became so widespread that the Catholic Church refused him

burial service upon his death. Paganini himself claimed that his talent came from God, but his gaunt appearance, unusual name (Paganini means 'little pagan' in Italian) and infamous womanizing did not help his case in the eyes of the public. In any case, the legend likely sold more tickets.

Perhaps Paganini's most celebrated original works were his 24 caprices for solo violin, the last of which was a theme and variations. The simple tune became a symbol of virtuoso technique, inspiring generations of composers to use it as the basis of their own fiendishly difficult variations.

In his Rhapsody on a Theme of Paganini, Rachmaninov composed a concertante work for solo piano and orchestra consisting of 24 variations on the theme. The premiere was given in Baltimore by the Philadelphia Orchestra with Rachmaninov as soloist and Leopold Stokowski conducting.

Rachmaninov's piece is not a concerto in the conventional sense, having only one movement rather than the usual three, but it follows the tempo pattern of a typical concerto, beginning and ending briskly, with a slower middle section in between. The best-known of Rachmaninov's variations is the lyrical 18th, which presents a melodic inversion of Paganini's theme, meaning that rising steps are transformed into equivalent falling steps and vice versa.

Although the Paganini theme serves as the thematic foundation, a subsidiary melody, the plainchant Dies Irae ("Day of Wrath") from the requiem mass is also featured at times. This suggestion of fire and brimstone appears most obviously in the 7th, 10th, and 24th variations.



### *Romeo and Juliet Fantasy Overture*

**Pyotr Ilyich Tchaikovsky (1840 - 1893)**

Tchaikovsky was a composer of the Romantic Period - a time when music acquired poetic/philosophical meaning. In accordance with this focus on the arts, Tchaikovsky was an extremely well-read and educated man. Therefore, it was only natural he write a musical interpretation of one of Shakespeare's greatest tragedies, 'Romeo and Juliet'.

Rather than portraying the play's events in the order in which they occur, Tchaikovsky presents a variety of characters and moods whose melodies offer effective musical contrast. The work opens with a serene clarinet-and-bassoon melody that represents the lovers' ally, the sombre and reflective Friar Laurence. The music then shifts to suggest violence, with a chaotic theme for the feuding Montague and Capulet families. Soon Tchaikovsky introduces a new melody: the soaring love theme of Romeo and Juliet themselves. As the piece progresses, love and violence share the stage with a sense of growing urgency until the love theme is reprised in a minor key, suggesting their tragic deaths. The work concludes with a hint of Friar Laurence's melancholy theme (in the play he arrives on the scene too late to prevent the two suicides).

Structurally the fantasy-overture is in sonata form, which includes three main sections: exposition, development, and recapitulation. The work centres on the battle between the two families, which happens in the recapitulation and leads the entire piece into a climax at the end. The love theme undergoes transformation from the time they meet to after the fierce battle. Transforming a tragic love story into a musical story, Tchaikovsky successfully captures the tension, drama, and intense love with notes and instruments.



### No ordinary orchestra

Not an elite group of musicians, but a group of ordinary people who have come together to form an orchestra that is anything but ordinary. The orchestra is made up of people who are not professional musicians, but who have a passion for music and a desire to play together. They are the members of the 'No Ordinary Orchestra'.

The orchestra was formed in 1991 by a group of people who were looking for a way to play music together. They were not professional musicians, but they had a love of music and a desire to play together. They were the members of the 'No Ordinary Orchestra'.

The orchestra has since grown and now consists of over 100 members. They play a variety of music, from classical to contemporary. They have performed at many venues, including the Royal Albert Hall and the Royal Opera House. They are a testament to the power of music to bring people together.





## Uwe Grodd

### Conductor

Uwe Grodd, New Zealand based German conductor and flutist, has performed and recorded internationally for over 25 years. A graduate of Mainz University, Germany, Uwe studied with teachers of international repute and attributes his major musical growth to the guidance of two of Europe's finest musicians: Robert Aitken and Maestro Sergiu Celibidache.



In addition to many concerts and recordings over the years, Uwe was appointed Music Director of the Manukau Symphony Orchestra in 1993 and in 2008 was invited to take up the position as Music Director of Auckland Choral Society and is Professor Emeritus at the University of Auckland.

For Uwe, conducting, a solo career, chamber music, teaching and music editing are complementary disciplines. Every aspect of music-making, each musical engagement, every activity makes a vital contribution to the development of the whole musician; and to the fascinating complexity of musical interpretation, that magical process of discovery that is a distillation of rigour and imaginative intuition. As Uwe remarks: 'And during the 18th century one would also have composed, and even made one's own instruments!'

## Michael Houstoun

### Piano

Michael Houstoun was born in Timaru, New Zealand in October 1952. He began piano lessons at the age of five under the guidance of Sister Mary Eulalie and then Maurice Till. While progressing through the Trinity exams he also won all the major piano competitions in NZ and began playing with orchestras. In 1973 at the age of twenty he was placed third in the Van Cliburn International Piano Competition. This led to a year of study with Rudolf Serkin at the Curtis Institute of Music in Philadelphia. In 1975 he was placed fourth in the Leeds International Piano Competition and then in 1982 sixth in the Tchaikovsky International Piano Competition. After living overseas for six years - including a valuable period of study with Brigitte Wild in London - he returned home in 1981 where he has enjoyed his life as something of an 'Artist in Residence', performing recitals, concertos and chamber music all over the country year in year out.



## Manukau Orchestral Society

Patrons	Sir Noel KNZM and Lady Robinson
Chairman	Michael You
Secretary	Cheryl Le Fevre
Treasurer	Godfrey Hansen +
Music Director	Uwe Grodd +
Committee	Robert Latimer, Joy Williams, Jane Wright +
Hon. Ambassadors	Jim & Ella Donald +, Ellen Skinner +, Peter Wedde+
Co-ordinator/Ticketing	Terry Spragg MNZM ^
Front-of-House	Terry Spragg ^ & Jane Wright +
Operations & Stage	Russell Finnemore
Administrator	Anne Esterman +
Librarian	Andrew Gibson
Marketing	Jennifer Hsu
Newsletters & Programmes	Joy Williams

## Manukau Symphony Orchestra Musicians

<b>1st Violins</b> Jane Wright **+ Loata Mahe **+ Yid-Ee Goh ** Robyn Finlay Olive Lai Helen Lewis Harris Leung Mary O'Brien + Jane Pelham Patricia Roderick + Karen Schmitt Raymond Scott Ellen Skinner + Vanessa Tam Walter Xu # Wendy Yang Michael You	<b>Violas</b> Celine Reyes-Badger *\$ Margaret Braun + Kate Candy Andrew Gibson Matthew Gough Barbara Jackson + Helen Taber Dora Tsao Peter Wedde + Susan Wedde +	Jacci Grace Alistair Greenwood Edwin Yu	<b>Trombones</b> Paul Cho * David Paligora
<b>2nd Violins</b> Rachel Clark * Lynette Dalglish Anne Esterman + Dickson Fung Irene Gollop Kevin Guan Godfrey Hansen + Soo Lee Soon- Yeon Park MeeMee Phipps Robyn Sinclair Emma Tabachnik Adrienne Wigmore Joy Williams Miyo Yoon Daisie Yu	<b>Cellos</b> Miriam Hartmann * Trevor Coe Cynthia Dove Vicki Earl Jennie Khan \$ Alison Gentles Virginia Hopkins + Eleanor James + Joanne Johnston Jonathan Kuttner Andrea McCracken + Margaret McLean	<b>Oboes</b> Joy Liu * Vivian Kim	<b>Bass Trombone</b> Robert Latimer **+
	<b>Basses</b> Michael Steer * Robbie Brown Jessie Colbert Maria Durdevic Nigel Faigan + John Moon Susan Rowe +	<b>Cor Anglais</b> Cheryl Le Fevre Zoe McCalman	<b>Tuba</b> Sean Murphy **+
	<b>Bassoons</b> Philip Sumner* Vivienne Burgess	<b>Clarinets</b> Julia Cornfield * William Shin #	<b>Timpani</b> Ming-Hsuan Lee *
	<b>Piccolo &amp; Flutes</b> Melody Lin * Emma McNabb	<b>Contra Bassoon</b> Charlotte Naden	<b>Harp</b> Yi Jin **+
		<b>Horns</b> Sarah Thompson * Christine Breeden John Jensen + Jill Ferrabee Jennifer Hsu James Morton Mia Camilleri	<b>Percussion</b> Jenny Raven **+ Sam Girling Rachel Jefferies Melissa Choo
		<b>Trumpets</b> Matthew Verrill + Robert Bisquera Sarah Robertson-Bickers	** Concert Master * Principal + Distinguished Service # 2018 Scholar \$ Sponsored Chair ^ Life Member

# Our 2018 Family of Benefactors

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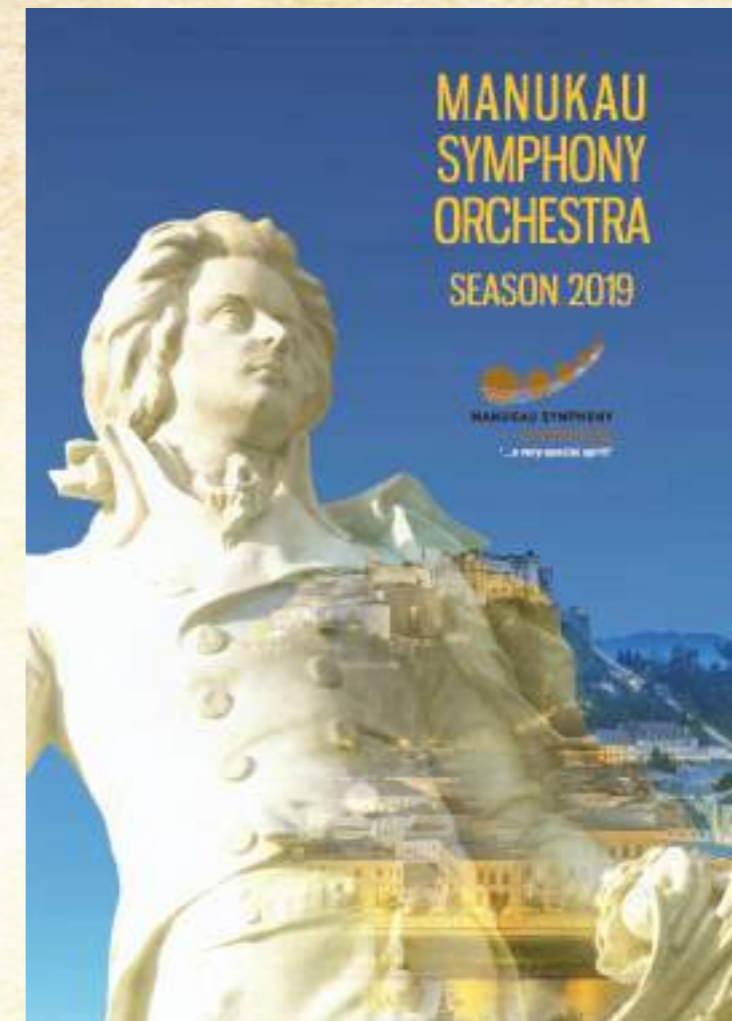
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# Thank you!

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*We look forward to your continued support in 2019!*



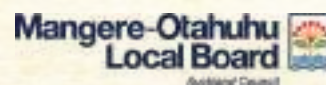
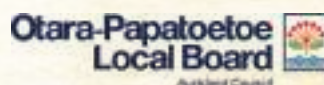
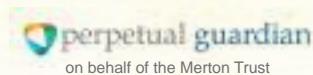
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Season 2019*

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after the 25th Fireworks concert!*





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